



**ECHOES of INNOVATION** is the eighteenth installment of Musical Louisiana: America's Cultural Heritage, an annual series presented by the Historic New Orleans Collection (HNOC) and the Louisiana Philharmonic Orchestra (LPO). Dedicated to the study of Louisiana's contributions to the world of classical music, this award-winning series reaches an annual audience of more than thirty thousand individuals through live performance, broadcasts, and online video streaming of the concert. For this production of Musical Louisiana, HNOC and LPO are proud to partner with Treme's Petit Jazz Museum, which aims to tell the untold story of jazz by offering an intimate, guided experience that traces the rich, diasporic journey of jazz.

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COVER: *A Map of the West-Indies or the Islands of America in the North Sea*; 1715; engraving; by Herman Moll, cartographer, and Thomas Bowles, publisher; HNOC, 2015.0203.1; *Nouvelle-Orléans vue pris d'Algiers / Nueva Orleans vista tomada desde Algiers*; between 1851 and 1860; lithograph; by Thomas Muller; HNOC, L. Kemper and Leila Moore Williams Founders Collection, 1939.1

INSIDE COVER: *A Map of the West-Indies or the Islands of America in the North Sea* (detail)

THE HISTORIC NEW ORLEANS COLLECTION &

LOUISIANA PHILHARMONIC ORCHESTRA

*in partnership with*

TREME'S PETIT JAZZ MUSEUM

*present*

# ECHOES *of* INNOVATION

Daniela Candillari, *conductor*

Alvin Jackson, *curator*

Norman Robinson, *narrator*

**WEDNESDAY, MARCH 4, 2026**

Cathedral-Basilica of St. Louis, King of France

New Orleans, Louisiana

The Historic New Orleans Collection, the Louisiana Philharmonic Orchestra, and Treme's Petit Jazz Museum gratefully acknowledge the Most Reverend James Francis Checchio, archbishop of New Orleans; Very Reverend Patrick J. Williams, rector of the St. Louis Cathedral; and the staff of the St. Louis Cathedral for their generous support and assistance with this evening's performance. Special thanks to Chris Wiseman and Larry Barabino.

## INTRODUCTION

The roots of this collaborative concert series between the Historic New Orleans Collection (HNOC) and the Louisiana Philharmonic Orchestra (LPO) stretch back decades, to General Kemper and Leila Moore Williams—founders of HNOC. Throughout their lives, the Williamses supported a wide range of philanthropic endeavors, but Kemper held a special passion for the New Orleans Philharmonic Symphony Orchestra (1936–1991). He served as its president for six concert seasons, from 1951 to 1957, during which he expanded educational programming for students.

Launched in 2007, the Musical Louisiana concert series has earned both local and national recognition, reaching schools and hundreds of thousands of listeners worldwide through digital rebroadcast. Most recently, for our seventeenth installment in January 2025, HNOC was honored to partner with the LPO and OperaCréole to present the concertized premiere of Edmond Dédé's grand opera, *Morgiane*. Many of you in the audience this evening witnessed that 1877 manuscript come to life for the first time in this cathedral last January, delayed one day due to a historic snowstorm. Since then, OperaCréole has premiered *Morgiane* in Washington, DC, and New York City, a book has been written, at least two documentaries have been made, and an album has been released. In the wake of that deeply ambitious

and rewarding project, we naturally found ourselves asking: What's next?

In the spring of 2024 Alvin Jackson of Treme's Petit Jazz Museum approached LPO producer Amanda Bohren with a proposal to develop a concert program centered on nineteenth-century intellectual and musical works by Creole composers and cultural figures. Amanda soon reached out to our team at HNOC to ask if we'd consider this concert to be a good fit for our annual Musical Louisiana concert series. As is often the case with projects of scale, sometimes it truly takes a village. With Al's concept, vision, and heart, we realized that this concert would be best served through the combined strengths of our institutions. Amanda ended that initial email with a line that stayed with us: "Mr. Al's passion for sharing this music with the public reminds me so much of Alfred."

In September of 2023 HNOC's Alfred Lemmon (1949–2023) passed away after a long illness. During his forty-two-year tenure at HNOC, Alfred developed the first fifteen iterations of this concert series in collaboration with the LPO, leaving behind a legacy of deep curiosity and scholarship. Alfred was most passionate about two things in life: Louisiana's classical music traditions and the broad Spanish diaspora. Amanda Bohren's note to our team, then, was apt. Alvin Jackson—a native of New Orleans, fluent Spanish speaker, and dedicated cultural historian whose work focuses on the rich, global history of Creole music traditions—embodies many of the interests that animated Alfred's career. Throughout the development of this year's program, our teams couldn't help but think about the wonderful conversations the two of them might

have shared about the music and history we present to you this evening.

New Orleans is filled with reminders of Saint Domingue's role in the cultural landscape of the city. The city's population doubled from 1809 to 1810 with the arrival of more than ten thousand refugees from Haiti (formerly Saint Domingue), a mass exodus that followed earlier waves of Saint Domingue migrants in the 1790s and 1800s. Among these refugees were white colonists, free people of color, and enslaved people owned by both of the other groups. Ancestors of many of tonight's featured innovators—Roudanez, Macarty, Lambert, Séjour, and Nickerson—are counted in that number. These immigrants bolstered the city's Creole population and helped perpetuate the French and Creole languages in prose, poetry, and song during the period of increasing Americanization. Descendants of the Saint Domingue Creoles include chess prodigy Paul Morphy, jazz composer and musician Jelly Roll Morton, Mayor Dutch Morial, and the Baquet family of Li'l Dizzy's Café.

In 2022 this concert series presented "Concert Spirituel: Saint Domingue and New Orleans," which centered the historical research of musicologist Pedro Memelsdorff, who focused on prerevolutionary classical music of Saint Domingue. In this very space, Memelsdorff taught us that *concert spirituels* were "pseudo-devotional performances that included a few sacred motets alongside a longer series of secular pieces" that were "held at a theatre of Port-au-Prince, Saint Domingue, in the 1780s." This program highlighted Minette Ferrand and her contemporaries, including Joseph Bologne, Chevalier de Saint-Georges (1745–1799), and offered a window into eighteenth-century classical music connected to Saint Domingue.

Tonight we move forward in the timeline and land ourselves squarely in New Orleans after statehood and the Age of Revolutions, when thousands of immigrants and refugees flocked to the city (in addition to those who arrived in bondage), adding their creativity and innovation to our cultural mix. This program invites us to consider the music and innovations that emerged from refugees, immigrants, and their descendants once their lives and families took root in New Orleans. Our goal this evening is to highlight a constellation of composers and innovators with tendrils that extend beyond our city's borders, who represent artistic excellence found in the melting pot of nineteenth-century New Orleans. This program is not comprehensive, of course—there are countless other people who could have been included. New Orleans has always been, and remains, synonymous with brilliance and innovation.

The title of tonight's concert, "Echoes of Innovation," reminds us that creative breakthroughs rarely emerge out of nowhere—they reverberate across geographies and generations. The music you will hear tonight carries the imprint of composers whose works resonate alongside the transformative achievements of free people of color such as Norbert Rillieux, Louis Charles Roudanez, Henriette Delille, and others who left their marks on science, education, journalism, spirituality, and civil rights. "Echoes of Innovation" reveals how the boldness of local composers has paralleled the ingenuity of our civic and cultural pioneers.

A brief note on format: The program notes and timeline that follow were developed to help listeners connect the dots and learn how these composers and innovators overlap in time and place. What follows is not just a concert—it is a performance of the documented history of nineteenth-century New Orleans, a place where divergent worlds both conflicted and intermingled: Black and white, enslaved and free, Indigenous and colonial, Creole and American. The very existence of these worlds together was a conundrum to Americans in the early republic and during the era of the Louisiana Purchase, but over the course of the nineteenth century, the words, ideas, and music of New Orleans and Louisiana began to shape the culture of this nation.

Tonight's concert is a celebration of the cultural heritage of America, in its 250th year, and the critical role Louisiana, New Orleans, Treme, and—most of all—the people of this place have played in making America what is today.

The Historic New Orleans Collection, the Louisiana Philharmonic, and Treme's Petit Jazz Museum would like to thank the wonderful musicians that are here with us this evening, as well as program sponsors and supporters of Musical Louisiana: America's Cultural Heritage.



**Daniel Hammer**, President and CEO,  
Historic New Orleans Collection



Gold pen used by Louis Moreau Gottschalk; between 1859 and 1869; gold alloy and agate; by S & B (manufacturer); HNOC, 1979.144.2



America; between 1606 and 1619; engraving; by Jodocus Hondius; HNOC, L. Kemper and Leila Moore Williams Founders Collection, 00.1

Learn more about post-revolution immigration waves to New Orleans by scanning here.





Passport of Jacques, a free man of color (for travel to Haiti); by State of Louisiana; April 27, 1859; HNOC, acquisition made possible by the Boyd Cruise Fund 95-28-L

**1 SUGAR AND SOUND**

**Bamboula**.....Louis Moreau Gottschalk (1829–1869)  
 Oscar Rossignoli, *piano* Innovator: **Norbert Rillieux** (1806–1894)

**2 FAITH AND CRAFT**

**Free Mason's Grand March**.....Thomas J. Martin (1823–1865)  
 (arr. Peter Dutilly)

**“Mon pauvre coeur”**.....Edmond Dédé (1827–1901)  
 (arr. Givonna Joseph/Peter Dutilly) Innovator: **Henriette Delille** (1812–1862)  
 A scene from OperaCréole's original 2018 opera *Les Lions de la Reconstruction*  
 Valencia Pleasant, *mezzo-soprano*; Joy Green Meade, *soprano*; David Michel, *tenor*

**3 TURNING POINTS**

**Grande polka des chasseurs á pied de la Louisiane**.....Basile Barès (1845–1902)

**La belle créole: Quadrille des lanciers américain**  
 Figure 1  
 Figure 5

**La caprifolia**.....Victor-Eugène Macarty (ca. 1817–1881)  
 (arr. Peter Dutilly) Innovator: **Dr. Louis Charles Roudanez** (1823–1890)

**4 INTERNATIONAL EXPANSION**

**“Cantos das três raças”**.....Clara Nunes (1942–1983), recording artist  
 (arr. Geovane Santos/Dr. Treya Nash) Mauro Duarte (1930–1989), composer  
 Taylor J. White, *soprano*  
 Geovane Santos, *guitar* Paulo César Pinheiro (1949–), composer

**Bresiliana**.....Charles Lucien Lambert (1828–1896)  
 Oscar Rossignoli, *piano* Innovator: **Victor Séjour** (1817–1874)

**5 WOMEN'S AUTONOMY**

**La puertorriqueña**.....Sister Marie-Seraphine Gotay (1865–1932)  
 Oscar Rossignoli, *piano*

**Three Creole Songs**.....Camille Nickerson (1888–1982)  
 (arr. Hale Smith)

**“Michieu Banjo”** David Michel, *tenor*  
**“Chère, Mo Lemmé Toi”** Tutti  
**“Fais Do Do”** Givonna Joseph, *mezzo-soprano* Innovator: **Sylvanie Williams** (ca. 1847–1921)

**6 CONTINUITY**

**“Over in the Gloryland”**.....Emmett Sidney Dean (1876–1951)  
 (arr. Peter Dutilly) James W. Acuff (1864–1937)  
 Doreen Ketchens, *clarinet*  
 Black Men of Labor, *recessional*

## PROGRAM NOTES

### PRELUDE

What follows is a musical timeline: Each “act” of this program represents a moment in New Orleans history that has been paired with an individual, representative innovator—a free person of color whose intellectual contributions helped to shape the social, political, and cultural fabric of nineteenth-century New Orleans. This concert highlights a century-long web of artistry, self-determination, community, and legacy. Together, these works invite the listener to hear not only the music of the past, but the “Echoes of Innovation”—resonances that continue to shape how New Orleans remembers its past and creates its future.

### 1 | SUGAR AND SOUND

We open with Louis Moreau Gottschalk’s *Bamboula* (1844–45), performed by renowned Honduran pianist Oscar Rossignoli. The work reflects Gottschalk’s cultural memory through its documented reference to Afro-Caribbean rhythms in the European classical form. Born in New Orleans to a Jewish father with maternal roots in Saint Domingue, Gottschalk was among the first American composers to document musical elements of the African diaspora in Western notation, voicing the cultural energy that thrived in Congo Square. In this way, *Bamboula* functions as a sonic snapshot. Its foundational tresillo pattern anchors the score, while layered syncopation foreshadows the development of jazz. The title, *Bamboula*, refers to a large, cylindrical drum and its associated dance traditions from West Africa, a sound Gottschalk may have heard in his youth. Listeners may notice the pianist’s left hand, which provides a steady, foundational pulse, while his right delivers the melodic line. If you can imagine isolating each hand, they might sound like two distinct styles of music—an intentional fusion.

This act is symbolically paired with the work of Creole

chemical engineer Norbert Rillieux, a free man of color from New Orleans (and Edgar Degas’s second cousin, through Saint Domingue ancestors). In 1843 Rillieux patented the multiple-effect evaporator, an innovation that transformed global sugar production at a moment when the industry sat at the fulcrum of the domestic slave trade. Prior to this invention, enslaved laborers endured the dangerous task of pouring boiling cane syrup by hand between a series of kettles. Though adoption of this new process was gradual, Rillieux’s invention reduced risk. The principles of this evaporation system are still used in sugar refining as well as many other industrial processes around the world today.

Both Gottschalk and Rillieux used their respective crafts in the 1840s—music and science—to elevate Creole contributions to the world, but their work left records that allow scholars to trace histories entangled with slavery in New Orleans. Rillieux’s work was deeply intertwined with the legacy of Saint Domingue’s sugar economy, as French planters and highly skilled enslaved laborers transplanted their knowledge to Louisiana after the Haitian Revolution. Just as Rillieux refined sugar with a process still used today, Gottschalk locked the bamboula rhythm of Congo Square onto this written score.



*Bamboula: Dance des nègres, op. 2*; by Louis Moreau Gottschalk; Boston: Oliver Ditson, 1850; HNOC, 86-914-RL; *Louis Moreau Gottschalk's band hat*; about 1860; wool, leather, cotton, and brass; HNOC, 1979.144.4



Unidentified Sister of the Holy Family with five young girls; about 1930; platinum print; by Doris Ulmann; HNOC, gift of Mr. and Mrs. L. Kent Nelson, 1981.329.32

not gone unnoticed: In 2010, Pope Benedict XVI granted her the title of Venerable, the second of four steps toward canonization.

This theme of service is echoed in *Free Mason's Grand March* (1854) by Thomas J. Martin. In 1849 the first Black Masonic lodge in the Deep South, Richmond Lodge No. 1, was organized by free men of color at St. James African Methodist Episcopal Church in New Orleans. According to the late Lester Sullivan (longtime archivist at Xavier University), Martin published at least eight pieces of music between 1854 and 1860. After falling into legal trouble in 1860, Martin left New Orleans. Though more study is needed about his life, the cover page of *Free Mason's Grand March* bears a dedication to “that ancient brotherhood,” which signifies Black cultural presence within fraternal institutions—a space where community and resistance have historically found refuge. Listeners should note the steady, forward-facing march tempo and traditional structure with clear-cut sections and dynamic contrasts.

Next, Edmond Dédé’s “Mon pauvre coeur” (1852) adds a deeply emotional dimension to this decade. This scene is from OperaCréole’s original 2018 opera, *Les lions de la Reconstruction*, arranged for a trio of voices by Givonna Joseph and orchestrated by Peter Dutilly. Dédé, a free man of color, left the United States in the 1840s due to racial barriers preventing him from fulfilling his potential as a musician and composer. He returned to New Orleans briefly in 1851 and composed “Mon pauvre coeur” the following year. Often regarded as the oldest surviving sheet music written by a person of color, the work is a lyrical love song marked by melancholy.

Together, Delille, Martin, and Dédé reveal how principle and discipline can manifest equally as artistic value and survival strategy for Black Creole life in nineteenth-century

### 2 | FAITH AND CRAFT

This segment of the program centers on principle and discipline, highlighting works of the 1850s that take a moral, philosophical, and creative orientation to their form. Henriette Delille serves as the innovator for this act. A Creole nun, Delille lived a life firmly rooted in principle and devotion to her faith and humanity. She dedicated herself to religious education and to the care of enslaved people at a time when doing so was illegal. To further her mission, she founded the Sisters of the Holy Family (1842), a congregation for women of African descent. The congregation established schools, provided nursing care for the sick, and created a space of spiritual refuge for marginalized communities in New Orleans. Delille’s leadership in the Church is remembered as a quiet, disciplined, and compassionate act of societal resistance. Delille’s works and legacy have



1803  
The Louisiana Purchase

1806  
Birth of Norbert Rillieux

1811  
The German Coast Uprising, the largest slave rebellion in US history

1812  
Birth of Henriette Delille

1815  
Battle of New Orleans  
Théâtre d'Orléans opens

1817  
Birth of Victor-Eugène Macarty (ca. 1817)  
City ordinance designates Congo Square as a place for enslaved people to assemble

1823  
Birth of Dr. Louis Charles Roudanez

1827  
Birth of Edmond Dédé

1828  
Birth of Charles Lucien Lambert

1829  
Birth of Louis Moreau Gottschalk

1835  
New Orleans’s first streetcar begins operation  
The St. Charles Theatre opens

1840  
Antoine’s Restaurant opens in the French Quarter



Dr. Louis Charles Roudanez; about 1857; daguerreotype; by an unknown photographer; HNOC, gift of Mark Charles Roudané, 2017.0201.1

New Orleans. Through spiritual vocation, fraternal ritual, or musical expression, as free people of color, these individuals carefully navigated a highly structured social order. Their work transcends this constraint, asserting their presence and identity through creative resistance.

### 3 | TURNING POINTS

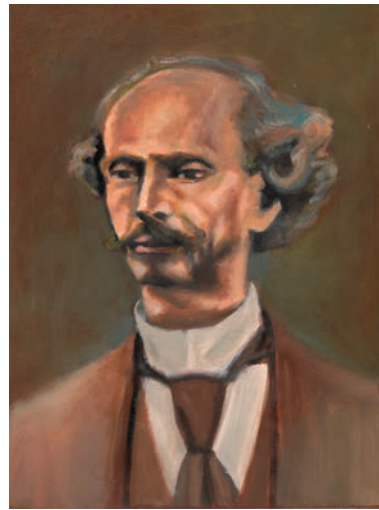
As the Civil War raged, the 1860s became a pivotal moment for Black autonomy and expression. This act of our program is symbolically anchored by the trailblazing work of Dr. Louis Charles Roudanez, a physician and founder of *The New Orleans Tribune*, the first Black daily newspaper in the United States. Committed to political mobilization through journalism, Roudanez advocated for civil rights, education, and political inclusion.

This moment is aptly represented through two works by Basile Barès: *Grande polka des chasseurs à pied de la Louisiane* (1860) and *La belle créole: Quadrille des lanciers américain* (1866). Barès was born enslaved into the household of Adolphe Perier, the owner of the Perier Piano and Music Emporium on Royal Street,

just a few blocks from where we sit today. The *Grande polka* was copyrighted by the Library of Congress in 1860—published while Barès was still enslaved. Doing so required the navigation of legal, economic, and cultural barriers and may have required the consent or sponsorship of his enslaver. That Barès was able to accomplish this at all suggests not only extraordinary musical talent but a keen intellect and societal fluency—an ability to read, write, negotiate, and maneuver within overlapping systems of control designed to deny enslaved people authorship, power, or public recognition. During Reconstruction, Barès thrived in the dance hall traditions of New Orleans. His light, elegant music sustained Black artistry during a time of social transition. Both works, charming and effective, reflect dance forms popular in nineteenth-century New Orleans—a polka and a quadrille. Listen for the spirited tempo of *Grande polka*, which is designed to be light and airy. In *La belle créole*, listen for Barès’s expert understanding of the quadrille form, a social dance made of

short, linked sections. *La belle créole*, published after emancipation, is dedicated to the next composer on our program, Victor-Eugène Macarty (ca. 1817–1881).

Born into a wealthy family, Macarty was the son of Héloïse Croy, a free woman of color and immigrant from Le Cap, Saint Domingue, and Eugène Macarty, a white New Orleans businessman. Despite his elevated social standing, racial boundaries sharply constrained his public life. In 1869, three years after Barès dedicated *La belle créole* to Macarty



Portrait of Victor-Eugène Macarty; 2012; acrylic painting; by Joseph Parker; courtesy of The Historic Treme Collection, Al Jackson and family

(spelled “Macarthy” on the score at left), he was forcibly removed from the audience at the French Opera House after patrons complained that he was “a colored man.” A composer and pianist, Macarty’s only surviving manuscript, *Fleurs de salon: Two Favorite Polkas*, includes *La caprifolia*, featured here.

Roudanez’s *Tribune* documented Macarty’s concert life after the Civil War with a favorable review on July 19, 1865, praising the pianist’s ability to move “with equal ease from music to comedy.” Together, Roudanez, Barès, and Macarty illuminate the fragile yet deliberate pathways through which Black cultural life asserted itself during the Civil War and early years of Reconstruction. They all shared a rare position as Creole men of color who used intellect and cultural fluency to claim public space

in a world that was constantly negotiating the societal rules that governed them. Their intellectual output persists both in print and in the concert hall, asserting Black presence at a turning point in American history.



*La belle créole: Quadrille des lanciers américain*; by Basile Barès; New Orleans: 1866; HNOG, 86-716-RL



*A Creole Family at the Opera*; 1871; engraving; by Alfred R. Waud; HNOG, 1974.25.36.39



Portrait of Charles Lucien Lambert; 2012; acrylic painting; by Omar Machuca; courtesy of The Historic Treme Collection, Al Jackson and family

one of the earliest works of fiction by an African American author. Santos’s arrangement of “Cantos das três raças” echoes Séjour’s diasporic vision. Performed by OperaCréole with guitar accompaniment by Santos, this piece celebrates the intertwined histories of Indigenous, African, and European peoples in Brazil, paralleling New Orleans’s role as a site of global cultural exchange.

This work is paired with Charles Lucien Lambert’s *Bresiliana* (1875), a piano solo played by Oscar Rossignoli, which further highlights Creole internationalism. Lambert, who emigrated to France and later Brazil, followed the lead of other Black classical musicians who found wider opportunity abroad. *Bresiliana* blends European and Afro-Brazilian styles, embodying the cosmopolitan spirit of Creole intellectual life.

### 4 | INTERNATIONAL EXPANSION

In nineteenth-century New Orleans, composers like Barès, Dédé, and Charles Lucien Lambert left New Orleans for reasons rooted in race, opportunity, and international cultural networks. New Orleans’s Creole, linguistically diverse, and Catholic culture made emigration, particularly abroad, more feasible for composers of color who were seeing social possibilities shrink at home.

This act features music by Charles Lucien Lambert alongside Geovane Santos’s contemporary arrangement of “Cantos das três raças” (Song of the Three Races), a Brazilian song popularized by Clara Nunes. This act’s innovator is Victor Séjour, a Creole writer who, like many other Black creatives before and after him, left New Orleans in search of artistic freedom. Working primarily in France, Séjour used literature to confront racial injustice, most notably in his short story “Le mulâtre,”

- 1841**  
St. Augustine Church is founded
- 1844**  
St. James AME Church is founded
- 1845**  
Birth of Basile Barès
- ca. 1847**  
Birth of Sylvanie Williams
- 1851**  
Eugène Warburg designs the marble floors of St. Louis Cathedral



- 1859**  
The French Opera House opens
- 1861–1865**  
American Civil War
- 1862**  
Union forces capture New Orleans
- 1863**  
Captain André Cailloux dies heroically at the Battle of Port Hudson
- 1865**  
Birth of Sister Marie-Seraphine Gotay
- 1868**  
Oscar Dunn elected as the first Black lieutenant governor of Louisiana

- 1869**  
Victor-Eugène Macarty is arrested for sitting in the audience of the French Opera House

Artists who left Louisiana carried Creole culture to international circuits, and in turn, many returned—physically or through scores and stories—infusing New Orleans with expanded musical languages and a broader vision of cultural possibility shaped by global exchange. Louis Armstrong would follow this same pattern in the next century, leaving New Orleans to find greater (and safer) opportunity, yet forever leaving his imprint on the city.

## 5 | WOMEN'S AUTONOMY

The final decade of the nineteenth century centers on a rarely heard work, Sister Marie-Seraphine Gotay's *La Puertorriqueña* (1896), performed by Rossignoli, which further reflects cross-cultural connections between New Orleans and the Caribbean. Gotay (1865–1932) was born in San Juan, Puerto Rico, and moved to New Orleans as a young adult, where she joined the Sisters of the Holy Family. She began to develop her musical talent, quickly becoming a multi-instrumentalist and composer. Unfortunately, when the Sisters of the Holy Family moved from the French Quarter to New Orleans East, most of her manuscripts were apparently lost.

Gotay was born three years after the death of Henriette Delille, so they never would have crossed paths, despite serving in the same religious order. That said, their connection is strong: A Catholic nun and musician, Gotay remains lesser known, but her work serves as a symbol of women's contributions to both religious and artistic life. She helped to continue the mission that Delille began several decades prior. Significantly, while there were many composers of color in nineteenth-century New Orleans, Sister Marie-Seraphine is the only known Black woman composer of the time, and *La puertorriqueña* is her only surviving work.

To capture this moment, Sister Marie-Seraphine is symbolically paired with renowned educator Sylvanie Williams, who championed the rights and education of African American women in New Orleans. Williams's leadership in organizations such as the Phyllis Wheatley Club reflect a shift toward Black female autonomy in both public and private life that would not have been as feasible prior to the gains of those who preceded her. For example, the club established a nursing school that would be the precursor



Portrait of Sister Marie-Seraphine Gotay; 2013; acrylic painting; by Ayanna Bassiouni Bey; courtesy of The Historic Treme Collection, Al Jackson and family

to Flint-Goodrich Hospital, a kindergarten, and a day care program for working women. Williams's legacy of public service has been commemorated by an elementary school named in her honor.

Though they worked in different spheres, Gotay and Williams shared a commitment to education and uplifting their communities. At the turn of the twentieth century, Black women in New Orleans were not only preserving culture but

actively stepping into public life—using education, music, and mutual aid to claim authority in a world that had barely begun to open its doors.

Tonight's journey crosses into the twentieth century with three selections from Camille Nickerson's compilation of *Five Creole Songs* (1942), as orchestrated by Hale Smith. Nickerson (1888–1982), often known as "The Louisiana Lady," was an Oberlin-trained musicologist and performer who preserved and arranged secular Creole folk music for concert performance, similar to the way sacred music had previously been scored in the style of European art music by local composers such as Samuel Snaër, Dédé, and Barès. Nickerson was born into a musical family and grew up in New Orleans during the pivotal age of Storyville, ragtime, and brass bands accompanying church parades. Her father, William

J. Nickerson, was a violinist, conductor, and teacher who would ensure that Camille took lessons with the renowned musicians of the French Opera House. As a professor, William established the music department at Straight University of New Orleans, while encouraging his daughter to transcribe folk songs. Notably, Camille Nickerson would become the first music director of Howard University, which is where our timeline on page 13 ends. Tonight's selections—"Michieu Banjo," "Chère, Mo Lemmé Toi," and "Fais Do Do"—capture the linguistic, rhythmic, and narrative traditions of Creole life.

In Smith's arrangements of Camille Nickerson's Creole songs, the audience can hear a blend of African American musical traditions alongside European classical techniques. Nickerson lived in both worlds. These arrangements allow us to reimagine traditional Creole folk songs and their unique synthesis of cultural and musical styles.

## 6 | CONTINUITY

As a closing gesture, Emmett Sidney Dean and James W. Acuff's "Over in the Gloryland" (arranged by Peter Dutilly) features clarinet icon Doreen Ketchens alongside a recessional by the Black Men of Labor (BMOL), a social aid and pleasure club rooted in New Orleans's benevolent societies and parading tradition. This pairing intentionally bridges the concert hall with the street, blurring the line between formal and communal. Founded in 1994 by Fred Johnson Jr., Benny Jones Sr., and Gregg Stafford, the Black Men of Labor's mission is rooted in cultural preservation, championing traditional New Orleans music as a living art form.

Tonight's recessional does not signal an end, but a continuation of memory, movement, and music rooted in the traditions we've heard today. These works travel across time and place, yet they carry with them the histories that formed them—histories of scientific brilliance, advocacy and resistance, faith, and artistic fluency. Whether embodied in the accomplishments of the innovators that we have highlighted, or in the artistry of the composers in the concert, this program honors legacy within the Creole diasporic tradition and affirms that music is deeply connected to the world(s) that shape it. As the program ends, we might ask ourselves: How do the lives and legacies we've encountered tonight continue to echo in our own stories?

St. Augustine Church, New Orleans, Louisiana; 1859; engraving; by Samuel S. Kilburn Jr.; HNOC, L. Kemper and Leila Moore Williams Founders Collection, 1959.204.2



TIMELINE ILLUSTRATIONS: *Battle of New Orleans*; 1856; oil painting; by Dennis Malone Carter; HNOC, L. Kemper and Leila Moore Williams Founders Collection, 1960.22; *French Opera House*; about 1915; postcard; HNOC, 1974.25.41.122; *The World's Industrial and Cotton Centennial Exposition Opening Dec. 16th, 1884*; 1884; poster; by James S. Rivers, lithographer; HNOC, L. Kemper and Leila Moore Williams Founders Collection, 1957.43; *Camille Nickerson*; Scurlock Studio Records; Archives Center, National Museum of American History; courtesy of Smithsonian Institution

1872

Rex hosts the first daytime Mardi Gras parade

1874

Battle of Liberty Place



1884-1885

World's Industrial and Cotton Centennial Exposition

1888

Birth of Camille Nickerson

1890

Jordan Bankston Noble, drummer in the Battle of New Orleans, dies

1896

*Plessy v. Ferguson* ruling

1897

Storyville district established

1900

Robert Charles riots

1909

First Zulu Mardi Gras parade

1917

Storyville district closed  
Camille Nickerson founds the B-Sharp Music Club

1919

The French Opera House burns



1926

Camille Nickerson hired as music professor at Howard University



DANIELA CANDILLARI | GUEST CONDUCTOR

Daniela Candillari is the principal conductor at Opera Theatre of Saint Louis. Celebrated for her dynamic artistry and leadership, she is equally at home premiering bold new works and interpreting classical repertoire. Her international career spans major operatic and symphonic stages, where she is praised for performances that combine “confidence and apparently inexhaustible verve” (*The New York Times*) with “incisive leadership” (*The Wall Street Journal*).

Candillari’s 2025–2026 season includes guest engagements with the Chicago Symphony Orchestra, Canadian Opera Company, London Philharmonic, Liverpool Philharmonic, Cabrillo Festival, Colorado Springs Philharmonic, and Sinfonieorchester Wuppertal.

In previous seasons, Candillari made her New York Philharmonic debut in their inaugural season inside the

new David Geffen Hall, working with cellist Yo-Yo Ma in Elgar’s Cello Concerto, for which she was praised for her “enthusiastic, energetic yet sensitive direction” and “perfect control over the orchestra” (*Broadway World*). She made her Carnegie Hall Presents debut leading the American Composers Orchestra in a program of premieres. Other engagements from previous seasons include debuts with the Metropolitan Opera and Deutsche Oper Berlin, and productions with Lyric Opera of Chicago, Minnesota Opera, Detroit Opera, Orchestre Métropolitain (Montreal), and the Classical Tahoe festival. A passionate educator, she has led opera productions at the Juilliard School and concerts at Manhattan School of Music. She also led the made-for-film world premiere of Clint Borzoni’s *The Copper Queen* with Arizona Opera, as well as the film of Ana Sokolović’s *Svadba* with Boston Lyric Opera and Opera Philadelphia that won *Opera America*’s 2023 Award for Digital Excellence in Opera.

As a composer, Candillari has been commissioned by established artists, including instrumentalists from the Boston, Cleveland, Detroit, and Pittsburgh Symphonies, as well as the three resident orchestras of Lincoln Center: the Metropolitan Opera Orchestra, the New York Philharmonic, and the New York City Ballet. She was principal opera conductor with Music Academy of the West from 2022–2024 and continues to be a frequent guest conductor. She has recently participated in master classes and discussions at DePaul University, Chicago Humanities Festival, and Valissima Institute.

Candillari grew up in Serbia and Slovenia. The artist holds a doctorate in musicology from the Universität für Musik in Vienna, a master of music in jazz studies from the Indiana University Jacobs School of Music, and a master of music and bachelor’s degree in piano performance from the Universität für Musik in Graz. A Fulbright Scholarship recipient, she was also awarded a TED Fellowship.



GEOVANE SANTOS

Geovane Paiva Santos is an Afro-Brazilian guitarist, vocalist, composer, researcher, and educator whose decade of professional work in New Orleans integrates musical performance, scholarly inquiry, arts education, and community engagement. Originally from Belo Horizonte, Brazil, Santos has been recognized by *OffBeat* magazine as New Orleans’s “Best Brazilian Jazz Guitarist” and received the 2017 Louis Armstrong Foundation Jazz Composer Award through ASCAP and the University of New Orleans. Santos holds an MA in jazz studies from the University of New Orleans and is currently pursuing a PhD in Latin American studies at Tulane University, where his research and artistic practice center on memory,

heritage, equity, and cultural relevance. His creative and academic work explores the nuances of race, transculturation, cultural appropriation, and processes of musical narrativization, positioning Brazilian musical traditions in dialogue with the cultural landscape of US mass media.



DOREEN KETCHENS

Jazz clarinetist Doreen Ketchens has been nicknamed “Lady Louie,” “Miss Satchmo,” and “the Female Louis Armstrong.” Ketchens started playing clarinet in fifth grade at Joseph Craig Elementary School. She attended Delgado Community College, Loyola University, and Southern University New Orleans, receiving scholarships along the way to study with performers such as Henry Larsen at the Hartt School of Music. Known and loved as a French Quarter busker for the last several decades, Ketchens has performed at music festivals and in concert halls and embassies around the world. She has successfully created her own style that blends her classical training with the soul of jazz.

In addition to being a superb performer, Ketchens is also an outstanding educator. Her band, Doreen’s Jazz New Orleans, has represented the city and the United States around the world, performing in multiple countries from Africa to Southeast Asia. Ketchens has performed for four US presidents: Bill Clinton, George H. W. Bush, Ronald Reagan, and Jimmy Carter. Doreen’s Jazz also boasts 30 volumes of CDs and 3 DVDs.



OSCAR ROSSIGNOLI

The sounds that flow from the piano when Honduras-born Oscar Rossignoli sits down at the keyboard reflect a journey that began at age six in his church’s worship band. He attended high school at the National Conservatory of Music in Tegucigalpa, Honduras, where he began his classical training, while being captivated by the fearless improvisations of Chucho Valdés, Arturo Sandoval, and Michel Camilo. By day Rossignoli devoted untold hours to his classical studies; by night, he experimented with Afro-Latin jazz improvisation. Sparked by the swinging, blues-inflected playing of the great Oscar Peterson, he embarked on a deep exploration of American jazz piano. At the same time, he began

adding improvisational touches to the suites of Chopin and Debussy, blending the harmonic flavors of European classics with his own compositions. After completing his conservatory studies, Rossignoli was awarded a scholarship in piano performance at Louisiana State University. Surrounded by world-class musicians, Rossignoli quickly found collaborators in New Orleans and has performed with such artists as Brian Blade, Herlin Riley, Jason Marsalis, Nicholas Payton, John Boutté, Donald Harrison, Dee Dee Bridgewater, Victor Goines, Joe Dyson, Bill Summers, the Masakowski family, and many others.



**OPERACRÉOLE**

**Givonna Joseph**, *co-founder and artistic director*  
**Taylor J. White**, *soprano*  
**Joy Greene Meade**, *soprano*  
**Valencia Pleasant**, *mezzo-soprano*  
**David Michel**, *tenor*

OperaCréole was founded in 2011 by the mother-and-daughter team of Givonna Joseph and Aria Mason and is dedicated to researching and performing lost or rarely presented works by composers of African descent. This year marks their fifteenth anniversary! This award-winning nonprofit specializes in works by nineteenth-century New Orleans free composers of color and works that promote Louisiana’s Creole language and culture. OperaCréole’s groundbreaking work includes the 2017 production of the lost opera *La Flamenca* (1903), by Lucien Lambert, and the 2025 tri-city premiere and production of Edmond Dédé’s grand opera, *Morgiane*. Their recent recording of *Morgiane*, in partnership with Opera Lafayette of Washington, DC, has just been released. Most recently, OperaCréole has been featured in a Cash App Communities commercial. In addition to mounting its own productions, OperaCréole regularly performs in collaboration with local cultural institutions and at regional festivals and conferences.

**BLACK MEN OF LABOR**

The mission of the Black Men of Labor Social Aid and Pleasure Club (BMOL) is to educate, preserve, and celebrate African and African American cultural heritage while cultivating sustainable economic opportunities that dismantle generational poverty in New Orleans. With a mission rooted in cultural preservation, the organization champions traditional jazz music as a living art form and a cornerstone of African American heritage. The club held its first parade in 1994 to honor the recently deceased jazz musician Danny Barker. For decades Barker had taken young Black musicians under his wing, teaching traditional brass band and funeral practices while leading the Fairview Baptist Church Band. The Black Men of Labor parade each year on the Sunday of Labor Day weekend, accompanied by a large brass band dressed in uniform and playing a traditional repertoire. Members of the club often wear outfits made of African prints, with the goal of instilling respectability and reminding attendees of the historical roots of New Orleans parading. In 2025 BMOL celebrated their thirtieth anniversary parade.



Gregg Stafford paying tribute to Danny Barker in front of Sweet Lorraine’s; 2015; photograph; by J. R. Thomason; *HNOC, gift of J. R. Thomason, 2021.0187.3; © J. R. Thomason*

**ALVIN JACKSON**

Alvin Jackson is a veteran, cultural historian, and dedicated community advocate based in New Orleans. After serving six years in the US Air Force in Germany, he pursued studies in political science, history, and Spanish at Southern University of New Orleans. Jackson went on to hold key civic roles throughout his career, including director of manpower and economic development under Mayor Moon Landrieu, administrative analyst under Mayor Ernest “Dutch” Morial, and special projects consultant for the State of Louisiana under Governor David Treen. A lifelong volunteer, Jackson has contributed to the Lower Ninth Ward Neighborhood Council and served as a past lecturer of history and culture with the People’s Program for Senior Citizens. His passion for cultural preservation led to his role as research curator for the Local 496 Negro Musicians Union (1995–2000). Jackson founded The Historic Treme Collection and Treme’s Petit Jazz Museum, which highlight the African and Caribbean roots of jazz and its birthplace in New Orleans’s historic Treme neighborhood. Jackson has spent decades studying New Orleans music history and uses the museum to display his extensive personal collection of archival photographs, instruments, and memorabilia. Jackson is a founding member of the Black Men of Labor Social Aid and Pleasure Club.



**Matthew Kraemer**  
*Adelaide Wisdom Benjamin*  
**Principal Conductor and Music Director**

**VIOLINS**

Vacant, Concertmaster  
*The Edward D. and Louise Levy Concertmaster Chair*

**Benjamin Hart**,  
 Associate Concertmaster  
*The LPO Volunteers Associate Concertmaster Chair*

**Hannah Yim**, Assistant Concertmaster  
*The Ranney and Emel Songu Mize Assistant Concertmaster Chair*

**Byron Tauchi**,  
 Principal Second Violin  
*The Helen W. Burns Principal Second Violin Chair*

Vacant, Assistant Principal Second Violin

**Zorica Dimova**

**Rebecca Edge**

**Judith Armistead Fitzpatrick**

**Cassidy Franzmeier**

**Janeta Mavrova**

**Elizabeth Overweg**

**Gabriel Platica**

**Yaroslav Rudnytsky**

**Milena Rusanova**

**Yuki Tanaka**

**Benjamin Thacher**

**Kate Walter**

**Sarah Yen**

**VIOLAS**

**Richard Woehrle**, Principal  
*The Abby Ray Catledge and Byrne Lucas Ray Principal Viola Chair*

**Bruce Owen**,  
 Assistant Principal

**Amelia Clingan**

**Peter Dutilly**

**Sixto Franco**

**Rafael Gargate**

**Catherine Matushek**

**CELLOS**

**Jonathan Gerhardt**, Principal  
*The Edward B. Benjamin Principal Cello Chair*

**Manuel Papale**,  
 Assistant Principal  
*The Ellen and Stephen Manshel Assistant Principal Cello Chair*

**Kyle Anderson**

**Geunseon Han**

**Jeanne Jaubert**

**Kent Jensen**  
*The Paula L. Maher Section Cello Chair*

**David Rosen**

**BASSES**

**David Anderson**, Principal

**William Schettler**,  
 Assistant Principal

**Paul Macres**

**Russell Thompson**

**Benjamin Wheeler**

**FLUTES**

**Ji Weon Ryu**, Principal  
*The Mary Freeman Wisdom Principal Flute Chair*

**Patti Adams**, Assistant Principal  
*The Richard C. and Nancy Link Adkerson Flute Chair*

**Sarah Schettler**  
*The Edward F. and Louise B. Martin Second Flute Chair*

**PICCOLO**

**Patti Adams**  
*The Richard C. and Nancy Link Adkerson Flute Chair*

**OBOES**

**Virginia McDowell**, Principal

**Jane Gabka**,  
 Assistant Principal

**Casey Kearney**

**ENGLISH HORN**

**Casey Kearney**

**CLARINETS**

**Shaquille Southwell**,  
 Principal

**Roy Park**, Assistant Principal

**John Reeks**

**E-FLAT CLARINET**

**Roy Park**

**BASS CLARINET**

**John Reeks**

**BASSOONS**

**Hunter Gordon**, Principal

**Michael Matushek**,  
 Assistant Principal

**Maya Stone\***

**CONTRABASSOON**

**Maya Stone\***

**FRENCH HORNS**

**Mollie Pate\***, Principal  
*The Jerry W. Zachary and Henry Bernstein Principal Horn Chair*

**Josiah Bullach\***, Principal  
*The J. Robert Pope Assistant Principal Horn Chair*

**Kevin Winter\***,  
 Assistant Principal

**Max Paulus**

**Jonathan Gannon**

**TRUMPETS**

**Alex Mayon\***, Principal  
*The Gauthier Family Foundation Principal Trumpet Chair*

**Alan Tolbert\***, Principal

**Mario Mojica\***, Assistant Principal

**Paul Armitage\***  
*The Pete Wolbrette Section Trumpet Chair*

**TROMBONES**

**Austin Richardson\***, Principal

**David Kidd\***, Principal

**Jonathan McNeer\***

**Evan Conroy**, Bass Trombone

**TUBA**

**Robert Nuñez**, Principal

**TIMPANI**

**Meagan Gillis**, Principal

**PERCUSSION**

**Aaron Smith**, Principal

**Michael Metz**

**HARP**

**Rachel Van Voorhees Kirschman**, Principal

*The string section of the Louisiana Philharmonic Orchestra is listed alphabetically and participates in revolving seating.*

*+ denotes musicians that are on leave for the 2025–2026 season*

*\* acting member*

## PAST CONCERTS IN THE MUSICAL LOUISIANA SERIES

A multiyear collaboration between the Historic New Orleans Collection and the Louisiana Philharmonic Orchestra

2007 **A New Orleanian in Paris: Ernest Guiraud, Friends, and Students**

2008 **Music of the Mississippi**

2009 **An die Musik: The German Heritage of New Orleans**

2010 **Made in Louisiana**

2011 **Identity, History, Legacy: La Société Philharmonique**

2012 **Becoming American: The Musical Journey**

2013 **Envisioning Louisiana**

2014 **Postcards from Paris**

2015 **New Orleans and the Spanish World**

2016 **A Fair to Remember: The 1884–1885 Concert Season in New Orleans**

2017 **Uniquely New Orleans: The Classical Tradition and Jazz**

2018 **Music of the City**

2019 **Direct from New Orleans!**

2020 **Vienna, Leipzig, and New Orleans**

2022 **Concert Spirituel: Saint-Domingue and New Orleans**

2024 **L'Arrivée: Three Firsts in the Vieux Carré**

2025 **Homecoming: Dédé's Morgiane, A World Premiere**

For more information on past concerts, including free PDF downloads of past printed programs and concert links, please visit <https://hnoc.org/events/signature-programs/musical-louisiana>

## RESOURCES FOR FURTHER STUDY

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The Historic  
New Orleans  
Collection

The Historic New Orleans Collection (HNOC) is a museum, research center, and publisher dedicated to the stewardship of the history and culture of New Orleans and the Gulf South. Founded in 1966 through the estates of General L. Kemper Williams and Mrs. Leila Moore Williams, HNOC helps residents and visitors better understand the multicultural history of the region through thought-provoking exhibitions; original books, periodicals, and articles; and its public research center. In addition, it offers a robust programming schedule and an extensive array of educational resources for teachers and students of all levels. Visit us at 520 Royal Street, 410 Chartres Street, and [www.hnoc.org](http://www.hnoc.org).



LOUISIANA  
PHILHARMONIC  
ORCHESTRA

The Louisiana Philharmonic Orchestra (LPO), under the leadership of Music Director Matthew Kraemer, transforms people and communities through music. As the only full-time professional orchestra in Louisiana, its goals are to perform ambitious, inspiring concerts; educate people of all ages about and through music; engage with diverse audiences; connect to communities through a vast range of mediums and venues; and contribute to the cultural richness of the Gulf South. More than ninety concerts are performed annually for more than fifty thousand people across a multiparish area in south Louisiana. The orchestra's involvement in the community extends beyond the concert halls with performances in schools, churches, museums, neighborhood centers, and parks. In addition, the LPO provides an orchestral foundation for other cultural and performing arts organizations, including the New Orleans Opera Association, New Orleans Vocal Arts Chorale, New Orleans Ballet Association, and Delta Festival Ballet.

## Treme's Petit Jazz Museum

Located in the heart of New Orleans's historic Treme neighborhood, Treme's Petit Jazz Museum tells the untold story of jazz, from its global roots to its homegrown evolution in New Orleans. Founded by local historian, chief curator, and cultural preservationist Alvin Jackson, the museum offers an intimate, guided experience that traces the rich, diasporic journey of jazz—beginning in Africa, weaving through Spain, France, the Caribbean, and landing in Congo Square. Today, the museum, which houses The Historic Treme Collection, is co-managed by Alvin's daughter, Alyce J. Barrett, an advocate and artist, who now serves as its executive director. Together, they steward a growing collection of rare artifacts, including original contracts, ledgers, and memorabilia from renowned jazz and rock musicians. As a community-rooted and family-led institution, their mission is to preserve, educate, and celebrate the vibrant legacy of Black music and its global impact. Treme's Petit Jazz Museum isn't just a museum—it's a living story, told with rhythm, resilience, and soul.

